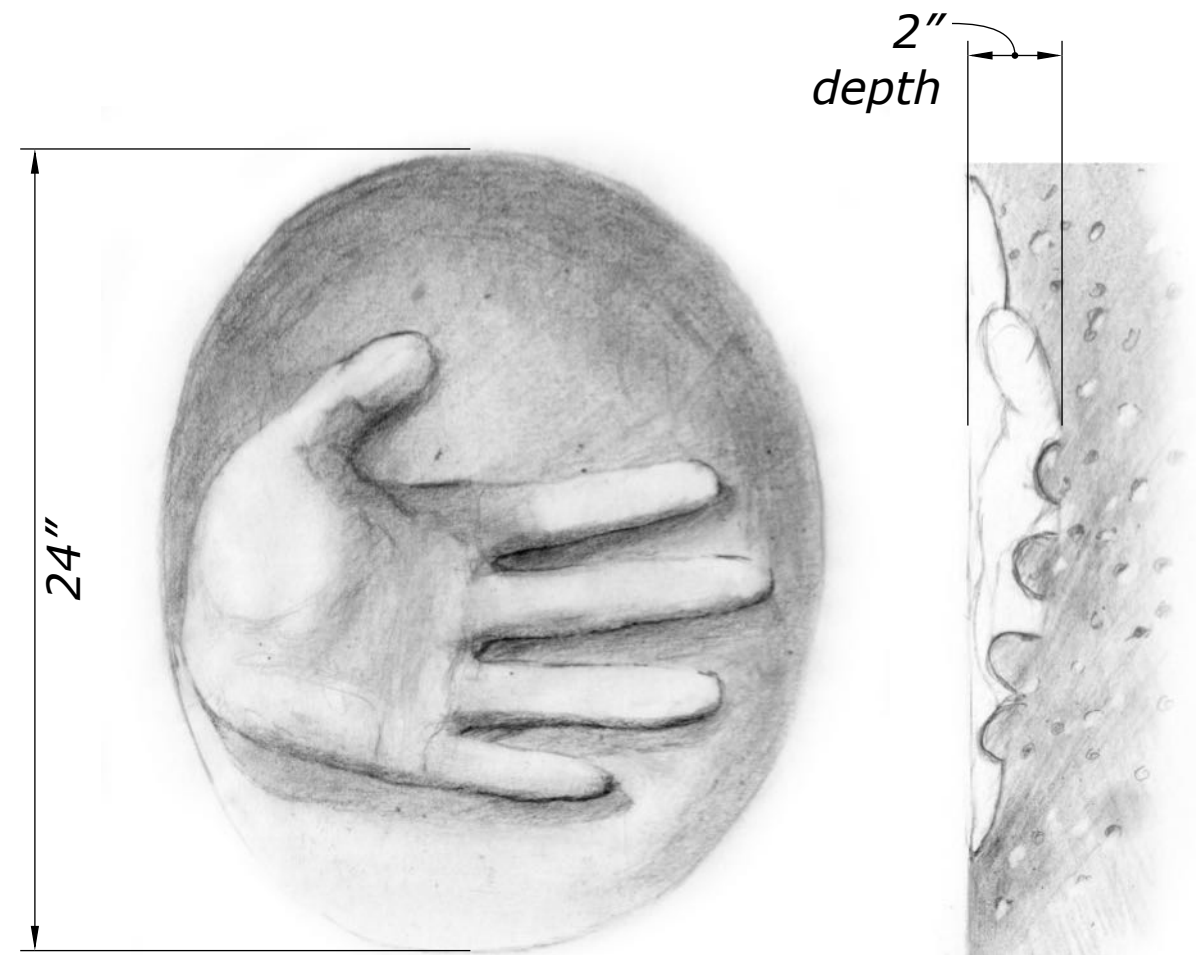
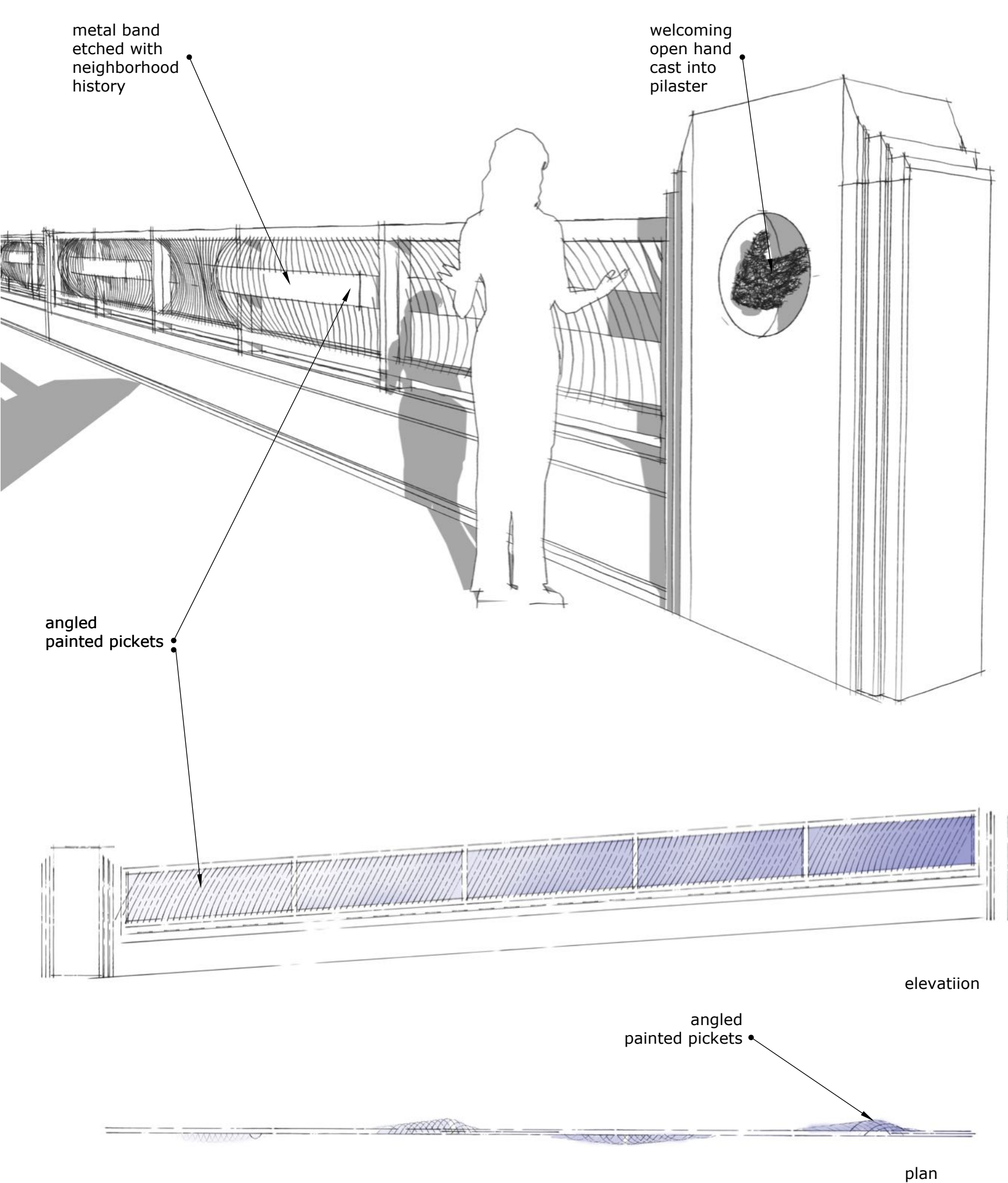


# Four Concepts

## 40th Street Pedestrian and Cyclist Bridge



## Open Hands

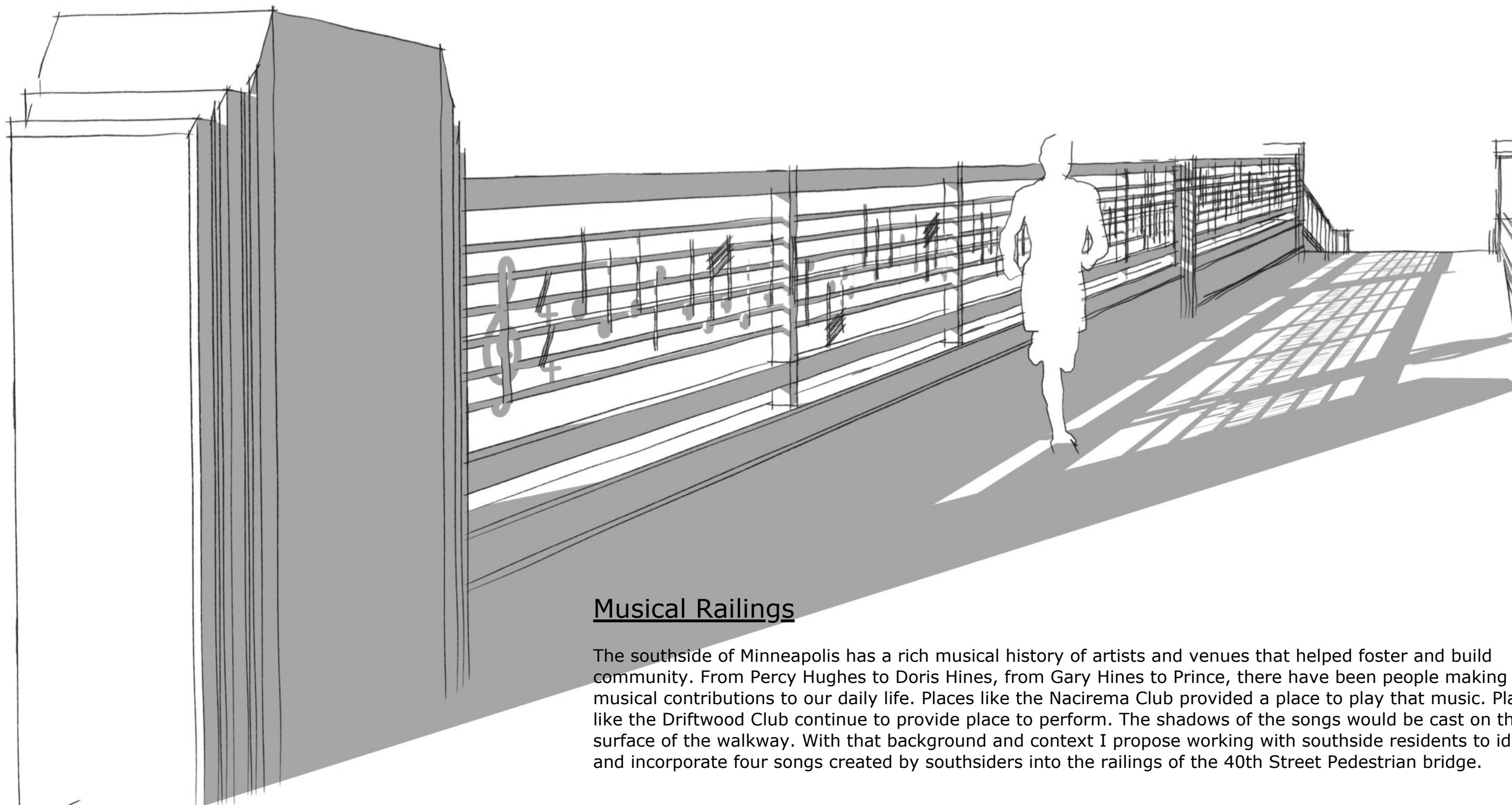
This incorporates the concept of the bridge as an embrace between two sides of Interstate 35. This concept should also be viewed as a set of elements that can be integrated into other bridge concepts. In addition, many neighbors and stakeholders expressed that the railing design should incorporate some sense of movement and sense of place while crossing the bridge.

After experimenting with a series of drawings of handshakes, I focused on an oversize open hand. The low relief sculpture of a hand would be cast into the four bridgeheads to greet and welcome walkers and cyclists.

For this concept, I'm also proposing that the metal 1" pickets be angled and curved to suggest a wave created by the wind of passing cyclists billowing in and out of the railing frames.

The last element of this concept is the metal band that would follow the billowing shape of the railings. The metal band would have the history of both sides of the neighborhood etched into it's surface and in particular tell the story of freeway development. That history will be developed with neighborhood stakeholders.

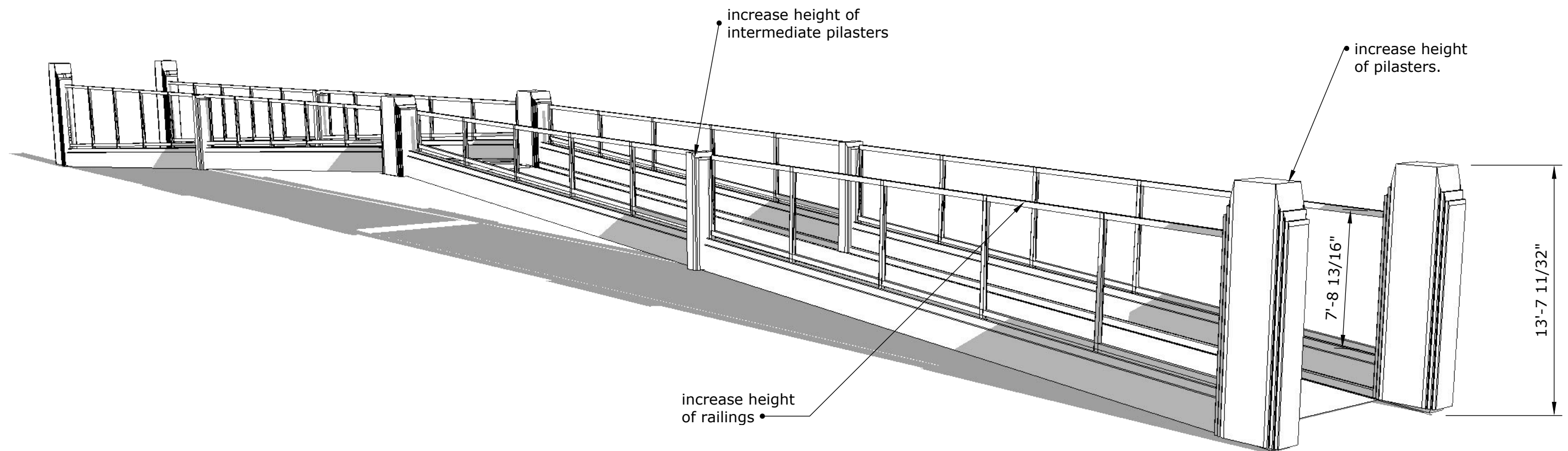




### Musical Railings

The southside of Minneapolis has a rich musical history of artists and venues that helped foster and build community. From Percy Hughes to Doris Hines, from Gary Hines to Prince, there have been people making rich musical contributions to our daily life. Places like the Nacirema Club provided a place to play that music. Places like the Driftwood Club continue to provide place to perform. The shadows of the songs would be cast on the surface of the walkway. With that background and context I propose working with southside residents to identify and incorporate four songs created by southsiders into the railings of the 40th Street Pedestrian bridge.

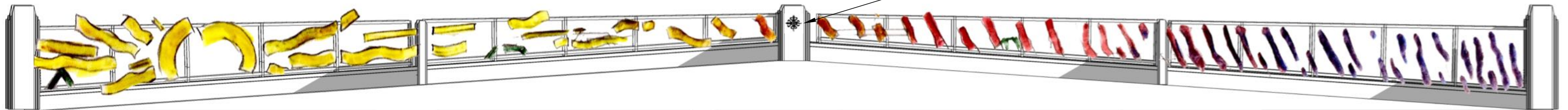
*Purple Rain*  
Prince Rogers Nelson



## Adinkra Symbol:

This set of symbols originated in West Africa and were traditionally applied to cloth. Throughout Ghana one can see many of the hundreds of Adinkra symbols in contemporary use, in advertising, in architecture and in homes. Each symbol has a meaning and theme or parable relaying one of life's lessons. It was suggested by one southside stakeholder that we use Adinkra symbols.

I propose using the Adinkra symbol for Unity and Democracy. This an image of two crocodiles sharing the same stomach, but yet fight over food. This is a symbol to remind us all that infighting and tribalism is harmful. This is a perfect metaphor for us to bridge the many divides of race and class.



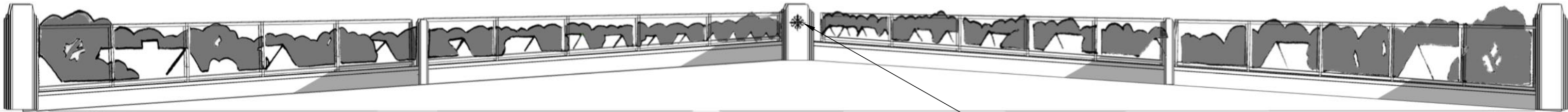
## Iconic Railing

I propose increasing the height of the pilasters at both ends of the bridge to accommodate an increase in the height of the railings. The top rail would no longer be parallel to the bottom rail. This would create a larger frame for artwork and would also suggest a different perspective as one walks or rides across the bridge or drives under the bridge. The concept here is to create a warm greeting for all those who experience the bridge.



Iconic Railing

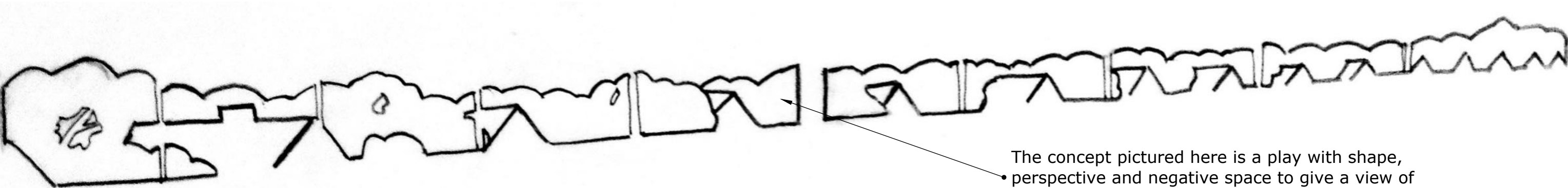
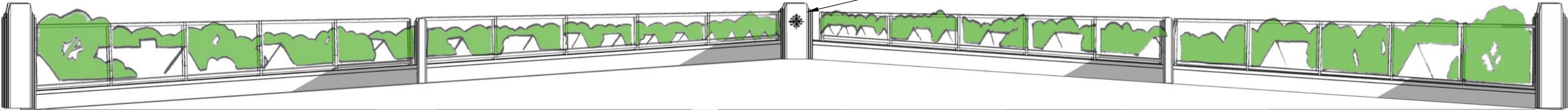
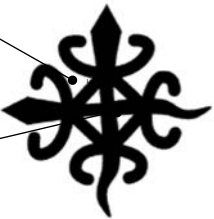
I propose increasing the height of the pilasters at both ends of the bridge to accommodate an increase in the height of the railings. The top rail would no longer be parallel to the bottom rail. This would create a larger frame for artwork and would also suggest a different perspective as one walks or rides across the bridge or drives under the bridge. The concept pictured here is a play with shape, perspective and negative space to give a view of the neighborhood and its tree canopy. It is a view of both sides of the freeway meeting in the middle. It is rendered here to give a translucent quality by using perforated steel. I suggest considering adding color or leaving it the raw galvanized panels.



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